

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
SEPTEMBER NINETEEN TWENTY



AN ANGEL APPEARING TO JOACHIM—WOODCUT BY ALBRECHT DURER, FROM
THE LIFE OF THE VIRGIN. PRESENTED BY THE MISSES BUCKINGHAM

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THE Art Institute's program of activities for the coming year is devised with a view of keeping the membership and the public in touch both with the most characteristic of current art movements and with those aspects of the art of the past which continue to be vital to our culture.

With the clearing away of the smoke of the Great War there are revealed to us the most amazing evidences of the faith which European peoples have in their art both past and present. In spite of the trying situation in which the Central Empires must find themselves, we hear of the establishment on every hand of additional schools of arts and crafts and of design and industrial art. In those palaces which the revolution cleared of their royal tenants at Potsdam, Dresden, Munich, and half a dozen other localities these schools have been set up. One hears little or nothing of the schools of painting, save that the Royal Academy at Munich has been reopened as a school for industrial design.

Britain has had a commission at work in Germany studying the Deutsche Werkbund, and it is said that an organization of the same type is being worked out in England. It is rather startling to hear that both the French and the Russian governments have representatives in Berlin making translations of the latest books on art and art industry even before their publication. Meanwhile in America we seem officially not to recognize the importance of these things—nor do we feel concerned as yet even by the thought that something is going on that we don't comprehend.

The Institute during the year will afford opportunity for the study of every phase of the fine arts. The diverse aims and purposes of the painters of pictures and carvers of statues are intimately related to the ideals of their respective times, and a study of them is a study of humanity itself.

It is relatively easy, with the perspec-

tive which we have on the past, to grasp the key by which these ideals are finally unlocked to our view, but we are baffled when we attempt an application to the present. And yet there are fundamental principles of intelligence even to modernism and its kindred phases, in spite of what sometimes seems to be their defiance of principle. Continuity of tradition persists even when we think we have cut it finally.

The painter of pictures brings his imagination into contact with the material world at three points: His expression must adjust itself to a certain definitely limited section of space; it attaches itself to certain objects and forms in nature; it conveys itself in terms of the colors and textures of certain paints. In other words, the artist has three mediums of expression: design, representation, and technic.

The painters of the past had all of these; the painters of the present have no more. Those whom we have roughly comprehended under the term modernists have tended to revolt against the ideal of clever technic characteristic of the nineteenth century and against the more limited standards of design. They have added to the old objective motives a new subjective type of theme. They try to paint their mental reactions to things instead of confining themselves to things alone. Whether they have succeeded with this or not, unquestionably they have widened the scope of art. They need not dwell exclusively on "beautiful" things, because our mental reactions may be interesting to contemplate even when the things which evoke them are not pleasant. And they have eliminated neither technic nor design. For the time being they have substituted a negative technic and design for positive ones, but that is all.

Modernism has not leaped full-panoplied from the head of Jove. It has still a long way to go before it has realized itself. But the faults we attach to it are not all its own. It is a human characteristic to resent innovation. The

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NUDE STUDY OF A YOUNG GIRL—PASTEL BY FEDERICO ZANDOMENEGHI
 * PURCHASED BY THE ART INSTITUTE

comprehension of a new art calls for new adjustments, new habits of appreciation. These we mechanically resist forming; and we quarrel with the thing that demands them. Modernism is probably, not so bad as the conservatives think, nor so good as the modernists think. But it lies in the path ahead of us, and there is nothing to do but go through it or stand still. We cannot get around it. Meanwhile, after it has inundated the landscape for a while and subsided we may discover that, like the overflow of the Nile, it has left a fine deposit where it spread and that the old harvest of our happiness is to know a richer season because of its flood.

The attitude of intelligence is receptive—we cannot even reject an idea until we have entertained it. The art museum has no propaganda for new art

or for old; it aims simply to put before the people the thing that is going on. It is for the people to acquaint themselves with, to take positions for and against, to feel, and to have opinions about. Finally, it is for the people to condemn or to crown.

G. W. E.

COMING EXHIBITIONS

FOR the coming season a wide range of exhibitions is offered, of which the following tentative list may be given: from September 22 to October 24, paintings by Carl Krafft and an exhibition of advertising art by the Society of Art Directors, Chicago; from November 4 to December 12, the Thirty-third Annual Exhibition of American Oil Paintings and Sculpture; from December 18 to January 18, a



PORTRAIT OF AUGUSTE RENOIR—BY ALBERT ANDRÉ
PURCHASED BY THE ART INSTITUTE

series of "one man" exhibitions by Charles H. Woodbury, Guy Wiggins, Alfred Juergens, John and Anna Stacey, a group of paintings by Gifford Beal, W. Elmer Schofield, and Eugene E. Speicher, and a collection of sculpture by Jo Davidson. In December also it is planned to hold an exhibition of pastels by William Penhallow Henderson and the annual exhibition by the Chicago Chapter of the Wild Flower Preservation Society of America. In February comes the Twenty-fifth Annual Exhibition by Artists of Chicago

and Vicinity, and from March 8 to April 5 will be shown the annual architectural exhibition and the Nineteenth Annual Exhibition of Applied Arts, which until this year has marked the inception of exhibitions in the fall.

In the collection of advertising art assembled by the Society of Art Directors pictorial and typographic art will be displayed to illustrate processes and construction, the primary aim of the exhibition being educational. The term "art director" is applied to the person in large agencies who supervises the art production from the inauguration of the idea to the finished product in advertising art. An advertising manager of a business often incorporates the function of an art director. The

jury of selection comprises an exhibiting committee of three art directors, the Director and a trustee of the Art Institute, and a local painter. The pictorial section of the collection will include drawings, designs, and paintings in various media, posters, examples of hand lettering and of both artistic and mechanical photography.

Carl Krafft, a young Chicago artist who will exhibit about thirty-five paintings, is a former student of the Art Institute School. He is represented in the collections of the Municipal Art

League and the Commission for the Encouragement of Local Art. Last winter, in the Chicago Artists' exhibition, he received the Mr. and Mrs. Frank G. Logan Medal and Prize of \$200. His exhibition will comprise landscapes and figure pieces which were painted in the Ozark Mountains, along the Des-plaines River in the vicinity of Chicago, and at Galena on the Mississippi River.

THE LIBRARY

OF particular interest among the new accessions of the Ryerson Library during the summer months are *Chotsko* (1912), a folio of superb plates, with text, of frescoes, textiles, sculpture, bronzes, and carvings found at this site in East Turkestan; *Mediaeval Sinhalese Art* (1908), by Ananda Coomaraswamy, "a monograph on mediaeval Sinhalese arts and crafts, mainly as surviving in the eighteenth century, with an account of the structure of society and the status of the craftsman"; *Le Tavolette dipinte de Biccherna e di Gabella del R. Archivio di Stato in Siena* (1901), with an introduction by Alessandro Lisini; *Les très riches heures de Jean de France Duc de Berry* (1904) by Paul Durrieu, which is the standard publication of this famous Book of Hours in the Musée Condé at Chantilly, whose full-page illuminations of the twelve months acquaint one not only with one of the



MARY AND GUIDO—PAINTING BY GEORGE SPENCER WATSON
LENT BY THE NATIONAL GALLERY OF CANADA, OTTAWA,
FOR THE INTERNATIONAL EXHIBITION

finest examples of manuscript illumination of the fifteenth century, but also with the customs and life of that period. Other notable accessions are the *Universal Palaeography: Fac-Similes of Writings of All Nations and Periods* (1850) by M. J. B. Silvestre; and *Costumes, oeuvres d'art et ustensiles*, 10 volumes, (1891) by J. H. de Hefner-Alteneck, particularly interesting for its details of fabrics, jewelry, armor, and accessories.

In the Burnham Library of Architecture the notable additions consist of early editions of authorities on architecture which are particularly interesting from the historical standpoint. The following are all seventeenth and eighteenth century works, some in their original bindings, others covered with richly



THE CIGARETTE GIRL—PAINTING BY ANDERS L. ZORN
LENT BY ROBERT W. DEFOREST FOR THE
INTERNATIONAL EXHIBITION

decorated morocco, by Rivière in one instance and Hardy in another: *Antiquitatum Veronensium*, published by Panvinio at Padua in 1647; Palladio's *Arquitettura*, published in Venice, 1740-48, with an added volume of the *Fabbriche inedite*, published in 1760; an edition of Barozzio da Vignola's *Regola de cinque ordini d'architettura* (1642), a codification of the ancient orders of architecture which remains the authority even to the present day.

NOTES

MEMBERS OF THE ART INSTITUTE will be interested to learn of reciprocity resolutions passed by the trustees of the Art Institute of Chicago and the trustees of the Metropolitan Museum of New York. On May 24 the trustees of the Art Institute unanimously passed a resolution that membership privileges at the Institute be extended to visiting members of the Metropolitan Museum upon presentation here of their own membership cards. Immediately afterwards a reciprocal resolution was adopted by

the Trustees of the Metropolitan Museum whereby Art Institute membership cards will be similarly honored at the Metropolitan. It is hoped that the opportunity of thus enjoying the privileges of two museums will result in more frequent interchange of visits by members of both.

DEATH OF MISS BUCKINGHAM—

The Art Institute has recently sustained a loss in the death of Miss Lucy Maud Buckingham, who passed away August 4 at Lenox, Massachusetts. Miss Buckingham had been a Life Member of the Institute since 1916 and, in her great interest in the museum collections, had generously lent exhibits from her own valuable collections. Within the past year she had installed as an indefinite loan her collection of Chinese pottery and porcelain and had presented as a gift the larger part of her collection of Persian miniatures. In conjunction with her sister, Miss Kate Buckingham, she had lent, continuously, Japanese color prints or etchings and engravings from the extremely fine collection which they inherited from their brother, the late Clarence Buckingham; and they recently presented to the Institute print collection three complete sets of woodcuts by Albrecht Dürer. Miss Buckingham will be remembered not only as a patron of the arts and a donor to the museum collections but as a very real friend to the Institute.

CURATORS APPOINTED—Three honorary curators have recently been appointed, as follows: Honorary Curator of Manuscripts, Charles L. Ricketts; Honorary Curator of Chinese Antiquities, Dr. Berthold Laufer; Honorary Curator of Egyptian Antiquities, Dr. James H. Breasted.

MR. TUTTLE RESIGNS—It is with profound regret that the Art Institute announces the resignation of William F. Tuttle, who leaves October 1 to join the bond house of Glore, Ward, and

Company. For seventeen years Mr. Tuttle has carried on with the greatest devotion and enthusiasm his work as Assistant Secretary and, since 1914, Secretary; and by means of a remarkable combination of efficiency in his office and friendliness to his fellow members of the staff he has won the respect and affection of all. The good wishes of all his co-workers accompany him into his new work.

The vacancy created by his departure will be filled by Charles H. Burkholder, who has been appointed Acting Secretary. In entering upon his new office Mr. Burkholder is abandoning the post of Curator of Exhibitions, which he has held for many years.

MR. HARSHE'S APPOINTMENT—Robert B. Harshe, until recently Assistant Director of the Fine Arts Department of the Carnegie Institute, has been elected Assistant Director of the Art Institute and will assume the duties of his new office September 1. He is to be in immediate charge of the school, filling the position which has been vacant since the resignation of Mr. Keane two years ago.

Mr. Harshe is thoroughly equipped both by education and experience for his new work. Much interest is added to the appointment by the fact that he was in 1901 a student in the Art Institute School. He also studied art in Paris, London, and at the Art Students' League, New York. Since he completed his art studies Mr. Harshe has been successively Supervisor of Manual Arts at Columbus, Ga., Instructor of Fine Arts, University of Missouri; Assistant Professor of Graphic Arts, Leland Stanford University; Superintendent of Fine, Applied, and Manual Arts, Department of Education, San Francisco Exposition; also Assistant Chief and Secretary of the International Jury of Awards, Department of Fine Arts at the same exposition; and member of the American Committee of Three to the International Congress of Art Education in Paris.



PORTRAIT OF A GIRL—BY HENRI REGNAULT
PAINTING PURCHASED BY THE ART INSTITUTE

SCHOOL NOTES—The attendance at the summer school of the Institute this year numbered 400. A special class in advanced life drawing was of particular interest to professional students who have difficulty in finding such classes during the summer.

Mr. Rosse returns from a sojourn in Holland to resume his work as head of the Design Department. Mr. Detterer will be his assistant. Mr. Rosse will be in residence for the first term only, after which he will go to Java and to Holland, where he has several commissions.

J. Allen St. John becomes a member of the faculty in the capacity of instructor in life drawing, filling the vacancy left by Mr. Norton.

Mr. Sterba has been granted a leave of absence until Christmas time, his classes being conducted in his absence by Mr. Krehbiel and Mr. Forsberg in the day school and by Mr. St. John in the night school.

MUSEUM INSTRUCTION—Classes in the Museum Instruction Department will be resumed October 1. Apply to Miss Parker in Gallery 16.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS
AND FRIDAYS AT 4 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON.

OCTOBER

- 5 Lecture: "The place of dress in art." Mrs. Belle Armstrong Whitney.
- 8 Lecture: "Gothic sculpture in France." Lorado Taft.
- 12 Concert: By members of the Chicago Symphony Orchestra.
- 15 Lecture: "Sculpture of the Renaissance in France." Lorado Taft.
- 19 Lecture: "Giotto at Padua." Charles Theodore Carruth.
- 22 Lecture: "French sculpture, XVII and XVIII centuries." Lorado Taft.
- 26 Lecture: "Americanism in art." Hamlin Garland.
- 29 Lecture: "Contemporary French sculpture." Lorado Taft.

NOVEMBER

- 2 Lecture: "Egyptian art of the Stone Age, its evolution and transmission to Mediaeval Europe." Clement Heaton.
- 5 Lecture: "Contemporary French sculpture." Lorado Taft.
- 9 Lecture: "The discovery of glass and its subsequent history." Clement Heaton.
- 12 Lecture: "Contemporary French sculpture." Lorado Taft.
- 16 Lecture: "Spain and the Alhambra: the beautiful palace of the Moors." Professor Walter Scott Perry.
- 19 Lecture: "Sculpture of Central Europe." Lorado Taft.
- 23 Lecture: "Japan: the picturesque life and the art of a remarkable people." Professor Walter Scott Perry.
- 26 Thanksgiving holiday. No lecture.
- 30 Lecture: "Historical relations between art and anatomy in Northern Italy in the XV century." Dr. Edward C. Streeter.

Subsequent lectures will be reported in the next BULLETIN.

EXHIBITIONS

SEPTEMBER 1920—APRIL 1921

- July-October—Paintings lent from the collections of Charles L. Hutchinson, Mr. and Mrs. Cyrus Hall McCormick, Mr. and Mrs. Arthur Meeker, C. Bai Lihme, Edward B. Butler, and Mr. and Mrs. Francis Neilson.
- July 27-September 15, inclusive—International Exhibition: paintings by European artists assembled and lent by Carnegie Institute, Pittsburgh.
- September 22-October 24, inclusive—(1) Exhibition of advertising art assembled by the Society of Art Directors, Chicago.
(2) Paintings by Carl Krafft.
- November 4-December 12, inclusive—Thirty-third Annual Exhibition of American Oil Paintings and Sculpture.
- December (Dates to be announced)—(1) Pastels by William Penhallow Henderson.
(2) Annual Exhibition by the Chicago Chapter of the Wild Flower Preservation Society of America.
- December 18-January 18, inclusive—Paintings by Guy Wiggins; Charles H. Woodbury, Alfred Juergens, John and Anna Stacey; group of paintings by Gifford Beal, W. Elmer Schofield, Eugene E. Speicher; sculpture by Jo Davidson.
- February (Dates to be announced)—Twenty-fifth Annual Exhibition by Artists of Chicago and Vicinity.
- March 8-April 5, inclusive—(1) Nineteenth Annual Exhibition of Applied Arts.
(2) Annual architectural exhibition.

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